

SERIE PARA FLAUTA DULCE

2

LEOPOLDO MOZART

15

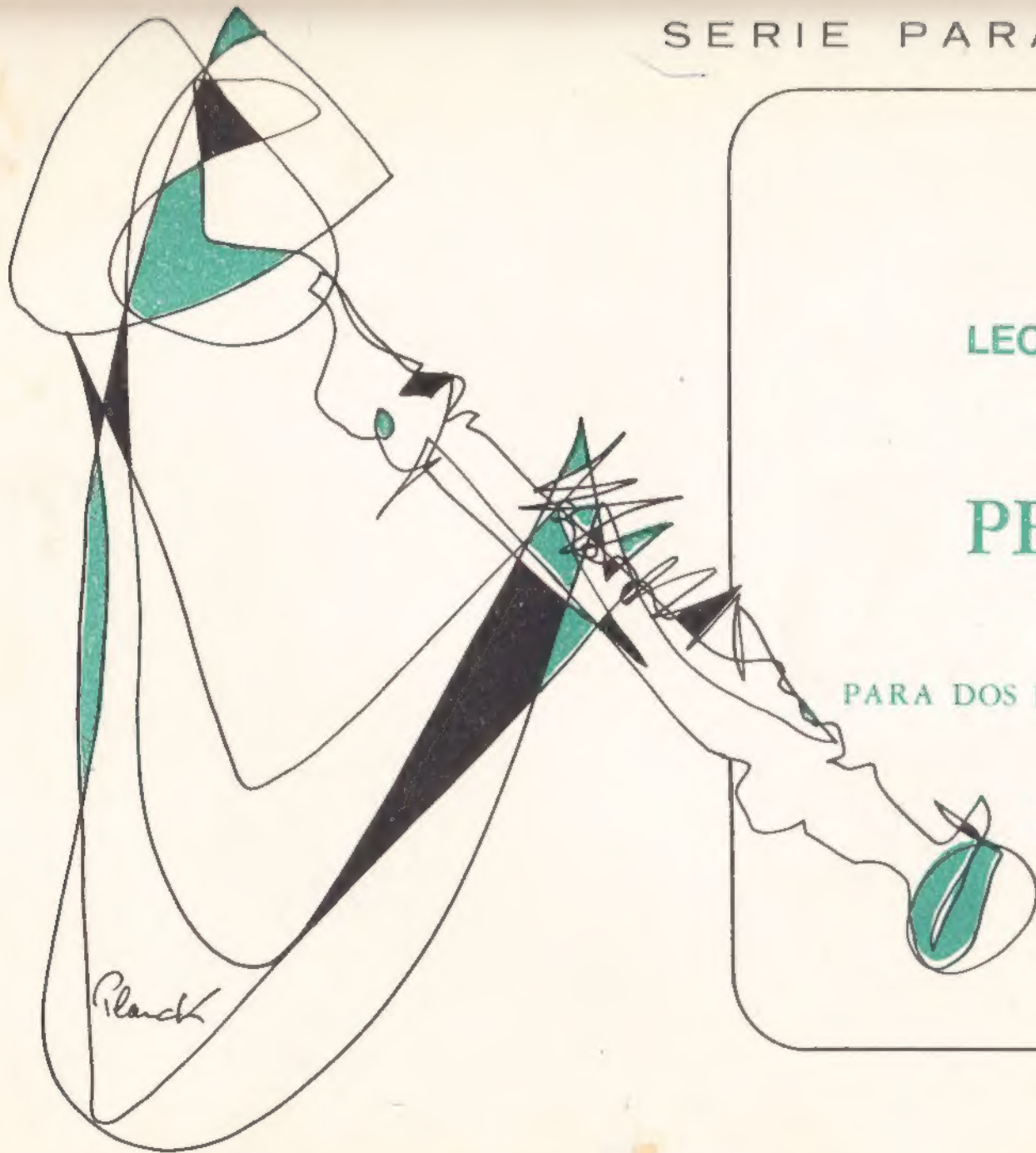
PEQUEÑAS PIEZAS

PARA DOS FLAUTAS DULCES SOPRANO

Selección y adaptación de
MARIO A. VIDEA

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INSTRUMENTOS MUSICALES
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LEOPOLDO MOZART

(1719 - 1787)

15 PEQUEÑAS PIEZAS

para dos flautas dulce soprano

Selección y adaptación

de

MARIO A. VIDELA

Editores exclusivos

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Editorial, Comercial e Industrial S. R. L.

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PREFACIO

La presente selección ha sido extraída de los "Cuadernos de Música" que Leopoldo Mozart compaginó con sentido pedagógico para iniciar a sus hijos Wolfgang y Nannerl en el estudio del teclado. Probablemente no todas las piezas fueron escritas por el mismo Leopoldo pues en el conjunto de obras han podido identificarse composiciones de Telemann, Carl Ph. E. Bach, Hasse, Scholtze y otros autores alemanes como así también varias melodías de origen folklórico.

Fueron estos modelos de sólida estructura melódica y sencilla base armónica los que, sin duda, inspiraron al joven Mozart entre los seis y los ocho años al componer sus primeras piezas para teclado, tan simples y sin embargo tan perfectas.

Al realizar el arreglo de las presentes piezas para dos flautas dulces soprano la voz superior del original fue conservada sin modificación alguna mientras que la voz inferior, originalmente escrita en clave de Fa, fue adaptada en una versión libre. En algunos casos se intercambiaron las voces a fin de conferir mayor interés al diálogo instrumental.

Ornamentación:

Los ornamentos indicados, algunos de los cuales fueron agregados por el revisor (Nos. 7, 8, 10 y 14) deberán ejecutarse, de acuerdo a la práctica de la época, de la siguiente manera:

| | |
|----------------------------|---|
| Notación <i>Written</i> | |
| | Trinos Praller Mordente |
| Ejecución <i>Played</i> | |

PREFACE

The works included in this collection have been chosen from the "Cahiers de Musique" that Leopold Mozart prepared specially for his sons Wolfgang and Nannerl, as a pedagogical guide for their first studies of the keyboard. Not all these pieces were composed by Leopold Mozart, as amongst them it has been possible to identify compositions by Telemann, Carl Ph. E. Bach, Hasse, Scholtze, and other German composers, as well as various melodies of folkloric origin.

These models, of solid melodic structure and simple harmonic base were no doubt those which inspired young Mozart at the age of six and seven years to compose his first pieces for piano, so simple and yet so perfect.

Upon arranging the pieces contained herein for two descant recorders, the original high voice was not modified at all, whilst the lower voice written in F was adapted to the recorder in a free version. In some instances the voices are interchanged to add interest to the instrumental dialogue.

Ornamentation:

The ornaments shown, some of which were added by the arranger (Nos 7, 8, 10 and 14), must be performed according to the practice prevailing at the time they were originally written, as follows:

Danza Suaba

~

Swabian dance

Allegretto



Burlesque

3

Allegretto

2

Musical score for Burlesque, Allegretto. The score consists of two systems of two staves each. The first system is marked with a circled '2'. The key signature is one sharp (F#) and the time signature is 2/4. The music features a lively melody with eighth and sixteenth notes, and a rhythmic accompaniment. The second system continues the piece with similar notation.

Menuet

3

Musical score for Menuet. The score consists of two systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The music is a waltz, characterized by a steady bass line and a melodic upper line. The second system includes a trill (tr) in the final measure of the upper staff.

Menuet

The musical score is written for two staves in 3/4 time. It consists of four systems of music. The first system shows the beginning of the piece with a treble clef and a key signature of one sharp (F#). The second system includes first and second endings, marked '1ª' and '2ª'. The third system features a trill ornament over a note. The fourth system concludes the piece with a repeat sign. The notation includes various musical symbols such as notes, rests, beams, and ornaments.

Polonaise

5

The musical score is written for a Polonaise in 3/4 time. It consists of three systems, each with two staves. The first system is marked with a circled '5'. The music features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The second system includes a repeat sign. The third system concludes with a double bar line.

El cuerno de caza ~ The Hunting Horn**Moderato**

6

Entrée
Allegro

7

Marche

Allegro

7

8

This block contains the musical notation for measures 8 through 11 of the Marche section. It consists of two systems of staves. The first system has two staves, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second system also has two staves in the same key and time. The music is written in a rhythmic, march-like style with various note values and rests.

Aria

Allegretto

9

This block contains the musical notation for measures 9 through 12 of the Aria section. It consists of two systems of staves. The first system has two staves, both in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The second system also has two staves in the same key and time. The music is written in a more melodic and lyrical style than the Marche section, featuring triplets and wavy lines.

Gigue

Allegro

10

The musical score for 'Gigue' is written in 6/8 time and features a lively, rhythmic melody. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of four systems of two staves each. The first system is marked with a '10' on the left. The music includes various musical notations such as eighth and sixteenth notes, rests, and a repeat sign in the second system.

Menuet

11

Two staves of music for a Minuet. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and ties.

Polonaise

12

Two staves of music for a Polonaise. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some slurs and ties.

Passepied

Allegretto

13

The musical score is written for two staves per system. The first system is numbered 13. The tempo is marked 'Allegretto' and the time signature is 3/8. The key signature has one sharp (F#). The music consists of four systems of two staves each. The first system is numbered 13. The music features a mix of eighth and sixteenth notes, with some triplets and slurs. The key signature has one sharp (F#).

Bourrée

11

14

This musical score for 'Bourrée' contains measures 14 through 19. It is written for two staves per system, with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Measure numbers 14, 15, 16, 17, 18, and 19 are indicated at the beginning of their respective systems. The piece concludes with a double bar line at the end of measure 19.

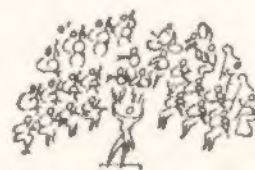
Aria

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